

American Art News

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NEW YORK, JANUARY 4, 1913.

SINGLE COPIES, 10 CENTS.

EXHIBITIONS

Calendar of New York Exhibitions. See Page 2.
IN THE GALLERIES.

New York.

Blakeslee Gallery, 358 Fifth Avenue—Early English, Italian and Flemish paintings.
Julius Böhler, 34 West 54 St.—Works of art. Old paintings.
Bonaventure Galleries, 601 Fifth Ave.—Rare books and fine bindings, old engravings and art objects. Choice paintings.
Canessa Gallery, 479 Fifth Avenue—Antique works of art.
C. J. Charles, 718 Fifth Avenue—Works of art.
Cottier Galleries, 3 East 40th Street—Representative paintings, art objects and decorations.
C. J. Dearden, 7 East 41 St.—Old chairs.
E. Dreyfous, 582 Fifth Ave.—Antique and modern works of art.
Durand-Ruel Galleries, 5 West 36th Street—Ancient and modern paintings.
Duveen Brothers, 302 Fifth Avenue—Works of art.
Ehrich Galleries, 463 Fifth Avenue—Permanent exhibition of Old Masters.
V. G. Fischer Gallery, 467 Fifth Avenue—Selected old masters.
The Folsom Galleries, 396 Fifth Avenue—Selected paintings and art objects.
P. W. French & Co., 6 East 56 St.—Rare antique tapestries, furniture, embroideries, art objects.
Gimpel and Wildenstein Galleries, 636 Fifth Avenue—High-class old paintings and works of art.
J. & S. Goldschmidt, 580 Fifth Avenue—Old works of art.
E. M. Hodgkins, 630 Fifth Ave.—Works of art. Drawings and pictures.
Katz Galleries, 103 West 74 St.—Paintings, etchings, engravings. Special agents for Rookwood potteries.
Kelekian Galleries, 709 Fifth Avenue—Velvets, brocades, embroideries, rugs, potteries and antique jewelry.
Kleinberger Galleries, 709 Fifth Ave.—Old Masters.
Knoedler Galleries, 556 Fifth Avenue—Old and modern paintings of all schools. Early English mezzo-tints and sporting prints.
Kouchakji Frères, 7 East 41 St.—Rakka, Persian and Babylonian pottery, rugs.
Kraemer Gallery, 16 West 55 St.—Old painting of the French and English schools.
Macbeth Galleries, 450 Fifth Avenue—Paintings by American artists.
E. Milch, 939 Madison Ave.—American paintings, rare etchings and mezzotints.
Montross Gallery, 550 Fifth Avenue—Selected American paintings. Early Chinese paintings.
Moulton & Ricketts, 537 Fifth Ave.—American and foreign paintings. Original etchings.
Frank Partridge, 741 Fifth Ave.—Antique furniture. Chinese porcelains.
Powell Gallery, 983 Sixth Ave.—Fifth annual Thumbbox show.
Lewis & Simmons, 581 Fifth Ave.—Rare objects of art and old masters.
Louis Ralston, 567 Fifth Avenue—High class paintings by early English and Barbizon masters.
Henry Reinhardt, 565 Fifth Avenue—Old and modern paintings.
Scott & Fowles, 590 Fifth Avenue—High-class examples of the Barbizon, Dutch and early English schools.
Rudolf Seckel, 31 East 12 St.—Rare old etchings, engravings and mezzotints.
Seligmann & Co., 7 West 36th Street—Genuine Works of Art.
Steinmeyer & Sons, 34 West 54 St.—High-class old paintings.
H. Van Slochem, 477 Fifth Avenue—Old Masters.
H. O. Watson & Co., 601 Fifth Ave.—Works of art. Period furniture.
Yamanaka & Co., 254 Fifth Avenue—Things Japanese and Chinese.

Boston.

Vose Galleries—Early English and modern paintings (Foreign and American).

Chicago.

Moulton & Ricketts—American and foreign paintings. Original etchings.
Henry Reinhardt—Old and modern paintings.
Albert Roullier—Rare engravings and etchings.

Hague.

Theo. Neuhuys—Modern Dutch paintings.

Germany.

Julius Böhler, Munich—Works of art. High-class old paintings.
Galerie Heinemann, Munich—High-class paintings of German, Old English and Barbizon Schools.
J. & S. Goldschmidt, Frankfurt—High-class antiquities.
G. von Mallmann Galleries, Berlin—High-class old paintings and drawings.
Dr. Jacob Hirsch, Munich—Greek and Roman antiquities and numismatics.

Paris.

Charles Brunner—High-class pictures by the Old Masters.
Canessa Galleries—Antique art works.
Durand-Ruel Galleries—Ancient and Modern paintings.
Dr. Jacob Hirsch—Greek and Roman antiquities and numismatics.
Hamburger Frères—Works of art.
Kelekian Galleries—Potteries, rugs, embroideries, antique jewelry, etc.
Knoedler Galleries—Old and modern paintings of all schools.
Kleinberger Galleries—Old Masters.
Kouchakji Frères—Rakka, Persian and Babylonian pottery.
Ch. Lowengard—Tapestries, furniture. Objects du Moyen Age.
Henry Reinhardt—Old and modern paintings.
A. Sambon—Antique, Middle Age and Renaissance Art.
Steinmeyer & Sons—High-class old paintings.
Arthur Tooth & Sons—Carefully selected paintings by Dutch and Barbizon artists.



COUNTESS FRIES AS SAPHO.
By Vigee Le Brun.
At the V. G. Fischer Galleries.

London.

P. & D. Colnaghi & Obach—Paintings, drawings and engravings by old masters.
James Connell & Sons—Original etchings.
Dowdeswell Gallery—Old paintings.
R. Gutekunst—Original engravings and etchings.
E. M. Hodgkins—Works of art.
Knoedler Galleries—Old Masters of Dutch and English schools.
Lewis & Simmons—Rare objects of art and Old Masters.
Arthur Tooth & Sons—Carefully selected paintings by Dutch and Barbizon artists.
Lewis & Simmons—Objects of art and old masters.
Netherlands Gallery—Old masters.
Wm. B. Paterson—Pictures old and modern.
Persian Art Gallery, Ltd.—Miniatures, MS., bronzes, textiles, pottery, etc.
Sabin Galleries—Pictures, engravings, rare books, autographs, etc.
Sackville Gallery—Old Masters.
Shepherd Bros.—Pictures by the early British masters.

PAINTING FOUND IN CELLAR.

"The Holy Family," attributed to Giulio Cesare Procaccino and dated 1610, was recently discovered in a dusty wine cellar on West Broadway. It is now the property of Atilio Grafignia, a wine merchant, who has loaned it for exhibition to Avery Hall, Columbia University.

FOUNTAIN FOR SEA HEROES.

The Phillips Titanic Memorial Committee met last week, and decided that the fund at hand be devoted for the erection of a fountain in Battery Park to commemorate the wireless operators who have distinguished themselves at sea. The committee will see Mayor Gaynor on Jan. 6, and ask for a site.

STEENGRACHT COLLECT. SOLD.

(Special cable to American Art News.)

Paris, Jan. 3, 1913.

The remarkable Steengracht Art Collection, which it had been planned would come on the auction mart here the present season, was privately sold a few days ago to a buyer whose identity is as yet unknown.

AMERICAN GETS BOTTICELLI.

The London "Morning Post," says that the "Last Communion of St. Jerome," by Botticelli, has been sold by Duveen Bros. to a prominent American collector, it is rumored Mr. Altman, for a high price.

NEW ACQUISITIONS AT BASLE.

The Basle Public Art Collection has recently acquired a fifteenth century panel, representing a "Madonna and Child," supposed to come from the monastery of Olsberg at Rheinfelden near Basle.

Another acquisition has been "House at Kehl," representing a house which had been destroyed during the capture of Strassburg in 1870.

LOANS TO TATE GALLERY.

Some interesting pictures are at present on loan at the Tate Gallery, and will remain there for three or four months.

"Sir Isumbras at the Ford," by Sir J. E. Millais, has been lent by Mrs. Coutts-Michie, and "The Black Brunswicker," by Sir William Lever, while several interesting works by William Lindsay Windus have been lent by Mr. Andrew Bain and are placed in the Pre-Raphaelite Room No. III., together with Watts's "Una and the Red Cross Knight," and Rossetti's "Mariana," lent by the Hon. Mrs. Francis Buxton.

The Orchardsons presented by Sir Henry Tate are now hung together in Gallery No. XIX. with a few of Orchardson's finest works, "Master Baby" and "The Young Duke," lent by Mrs. Coutts-Michie, and the portraits "Sir Walter Gilbey" and "Lord Swaythling."

The Burne-Jones collection in Gallery No. XX. is temporarily increased by the loan of "The Days of Creation" from Sir Alexander Henderson, and "The Depths of the Sea," "Music," and "Cupid and Psyche" from Mr. R. H. Benson.

Without awaiting the expiration on Jan. 1 of his term as President of the "Secession," in Berlin, Louis Corinth has placed his resignation in the hands of the Board, in order to devote himself to his artistic work. It is reputed that the direction of the "Secession" movement will be taken up by Herr Paul Kassirer.

The Paris School of Fine Arts has awarded the architectural prize of 1,470 francs (\$294) to M. Castel, pupil of Louis Bernier and Maurice Redon.

PORTRAIT OF GOV. HADLEY.

Governor Hadley of Missouri is to present a portrait of himself to his State, to be added to the gallery of Governors in the Executive Mansion. The painting is by Carl Waldeck of St. Louis.

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BUREAU OF EXPERTIZING.

Advice as to the placing at public or private sale of art works of all kinds, pictures, sculptures, furniture, bibelots, etc., will be given at the office of the American Art News, and also counsel as to the value of art works and the obtaining of the best "expert" opinion on the same. For these services a nominal fee will be charged. Persons having art works and desirous of disposing or obtaining an idea of their value, will find our service on these lines a saving of time, and, in many instances, of unnecessary expense. It guarantees that any opinion given will be so given without regard to personal or commercial motives.

OUR NEW YEAR NUMBER.

We greet our readers and patrons today with a special New Year number, at the same time extending them our best wishes for a Happy and Prosperous New Year.

The success of this journal has been chiefly due to the support of a host of loyal friends, collectors, artists, dealers and art lovers, and we feel that these friends and supporters will share our pleasure and gratification in the evidence of our success, which this week's issue, filled with news and business announcement well proves.

ARTISTS' TWO PER CENT.

The bill recently introduced in the French Chamber of Deputies by M. Hesse, granting authors' rights to artists, and which will permit an artist to collect two per cent. of the price for any signed work of art sold at public auction, if living, the same to go to his heirs for 50 years after his death, and which bids fair to become a law, is not only a move in the right direction for the proper protection of artists, but an insurance against much of the fraud in art dealing that has existed, and still prevails, to some extent, in all civilized countries.

Some four years ago the ART NEWS endeavored to establish a bureau of registry in New York for the protection of American artists from the sale

of fraudulent imitations or copies of their works, with the idea of extending this in time to the works of living foreign artists imported here, but we failed to secure sufficient interest or co-operation in the plan from the very artists we sought to protect, and who are quick to complain of the injury done them by the prevalence of false works, often signed by their names, on the market.

If the French bill becomes a law, it will no doubt be imitated here and in other civilized countries, and it ought to be so imitated. The spectacle of, often the living and more often a dead painter's family, growing poorer and poorer, while his works bring higher and higher prices, is a proof that governments have not yet found the right attitude towards art production. Only recently a picture by Degas, still living, was sold in Paris for more than \$85,000, but Degas did not get any of the money.

Let us have here a legalized tax of two per cent. on the price brought at auction, if it is not possible to effect this at private sale, by the works of American artists, and a bureau of registration, to which they shall bring their works when produced, to be recorded, stamped and sealed, to enable them to secure the benefits of this tax.

SEDELMAYER vs. BREDIUS.

Mr. Charles Sedelmeyer has recently issued in Paris a brochure with numerous illustrations on the subject of the much discussed picture, given to Rembrandt, "The Woman Taken in Adultery," now owned by Mr. Thomas B. Walker, of Minneapolis. In this brochure, which is in German, but of which an English edition is soon to be issued, Mr. Sedelmeyer dissects the criticisms and arguments of Dr. Bredius, of the Hague, against the validity of the work published last Summer in the Burlington Magazine, and in substance in the AMERICAN ART NEWS at that time, and gives convincing reasons for his own firm belief in the genuineness of the canvas, proving most of his points by the accompanying illustrations, drawn from many sources.

In this work which Mr. Sedelmeyer has written con amore, and to which he has evidently devoted an immense amount of time and labor, he emphasizes his own erudition and knowledge of Rembrandt's life and work so convincingly as to entitle him to rank as an "expert" himself of the first order. The brochure can be seen at the ART NEWS office.

MINNEAPOLIS (MINN.).

The city building permit for the new Minneapolis Fine Arts Museum, amounting to \$520,000, has just been issued.

McKim, Mead & White, New York, are to be the architects of the new building.

The French Academy of Fine Arts has announced the subject for the Bordin prize to be awarded in 1914, to be a study of French engraving from 1700 to 1800, illustrated by original engravings and reproductions.

THE SELIGMANNS SEPARATE.

Dissolution Notice.

The Firm of Seligmann & Company, New York, has been dissolved this day by mutual consent, and the affairs of the said firm are being wound up by Messrs. Emile Rey and Jacques Seligmann, who will be in charge of the premises formerly occupied by said firm at No. 7 West 36th Street, until the 1st day of February, 1913.

(Signed) JACQUES SELIGMANN,
ARNOLD SELIGMANN,
(by J. S. Buhler, attorney.)
EMILE REY.

Dated New York, December 24th, 1912.

The above legal notice, published by court requirement, tells the story of the final move in the dissolution of the well-known and leading art house of Seligmann & Co., of New York, London and Paris, first and exclusively announced as about to occur in the AMERICAN ART NEWS of Oct. 19 last.

M. Jacques Seligmann, who recently arrived in New York from Paris, with Mr. Albert Mayer, of his firm, and who is at the Ritz-Carlton, has taken over the lease of the building and galleries of Eugene Glaenger & Co., at No. 705 Fifth Ave. Mr. Eugene Glaenger, who is liquidating his business, has become associated with Mr. Seligmann, who will carry on the American part of his business there. The new firm will be known as simply Jacques Seligmann, with its Paris house in the ancien Sagan Palais, 57 Rue St. Dominique, and its London house at No. 12 Old Burlington St.

Mr. Arnold Seligmann will continue in business at No. 23 Place Vendome, Paris. The lease of the former New York house, No. 7 West 36 St., has been bought in by Mr. Emile Rey, long associated with the Seligmanns, and who is now at that location, attending to matters connected with the liquidation of the old firm. He will remain on the premises after the liquidation is completed Feb. 1 next, but his future plans are as yet uncertain. Mr. Arnold Seligmann, who has been very ill, is convalescent in Paris.

BALTIMORE.

The announcement by C. Y. Turner, Director of the Maryland Institute, that the William T. Evans collection of American paintings recently shown at the Lotos Club, New York, is to be exhibited at the Institute Gallery for three weeks beginning Jan. 14, has created a deal of interest.

The Walters Gallery opened Wednesday last for the fourth season in its present beautiful, if badly crowded, quarters, at the corner of Charles and Center Streets. Mr. Walters is constantly adding to his collection, and this year there are five new cases of recently acquired objects in the lower loggia, in addition to a large number scattered in different parts of the building devoted to the display of ceramics. The new acquisitions are chiefly Egyptian, Italian Renaissance, French Renaissance and 16th to 18th Century carvings on boxwood, etc., bronzes, ivories, terra cottas, silver gilt objects and the like. There are also some beautiful 15th and 16th Century Genoese velvets and tapestries.

While it is understood that Mr. Walters has, during the past two or three years, come into the possession of a number of fine paintings none of these have been put in the gallery, and the walls present an unchanged appearance. Fuller mention of the additions to the museum pieces will be made in a future letter.

The Gallery is open four months in the year, beginning in January, on Wednesdays and Saturdays, the only extra opportunities being Washington's Birthday and Easter Monday. Mr. Faris C. Pitt, the well-known Baltimore dealer, who for many years has

acted as director of affairs connected with the collection, is again in charge.

The exhibition under the auspices of the Baltimore Watercolor Club will open at the Peabody Gallery Jan. 7 to continue Jan. 28.

The Club has kept in the background for a couple of years, and it is gratifying to know that it is again to enter the exhibition field, for its shows have been greatly missed. It has always maintained high standards and the indications are that the event at hand will in every respect be equal to its predecessors.

Some of the things contributed through invitation are Hugh H. Breckenridge's "Autumn Flowers," "Youth" and "The End of Day"; Colin Campbell Cooper's "A Salem Residence"; Alice Schille's "Pig Market"; Edward Dufner's "Song of the Thrush"; Dodge Manknight's "Mid-Autumn," "Snowed In" and "Marsh—Winter"; three landscapes, by John Dull; five pastels, by Fred Wagner; four things, by Jesse Wilcox Smith; two by Helma Sturdevant; two by Sears Gallagher; four by Charles Hopkinson; two by George W. Dawson; one by Katherine Patton; one by Marianna Sloan, and four Venetian subjects by Ettore Caser.

All uninvited contributions will go before the Jury, composed of W. R. C. Wood, president of the Club, Mrs. Harrison T. Beacham, Miss Alice W. Ball, Miss Dora Murdoch and Mrs. W. W. Ford.

S. Edwin Whiteman, instructor of the Charcoal Club, and Miss Ball are both represented at the exhibition of contemporary American art at the Corcoran Gallery, Washington. Mr. Whiteman's canvas is a rich landscape called "A Summer Day," and has a good position on the line. Miss Ball was fortunate in having two examples accepted. They are "A Quarter After Ten" and "Pink Candle Shades," both are characteristic of her clever descriptive powers and of her skill in arrangement and the rendering of light.

J. Maxwell Miller has just completed a fine bronze portrait medallion of Dr. William Sydney Thayer, one of the most noted physicians connected with the Johns Hopkins Medical School and Hospital, a strong, and at the same time a delicate and refined piece of work. While Mr. Miller is best known for his large sculpture in the round and reliefs, he has lately been doing work in which he shows himself equally well equipped as a medallist. His portrait medallion of Cardinal Gibbons, done last year, attracted particular attention.

W. W. B.

CORRESPONDENCE.

What's the Matter with the Academy?

Editor AMERICAN ART NEWS:

Dear Sir: Isn't this about the season to hear rumors of something being done about new quarters for the (so-called) National Academy?

Nothing, of course, is going to be done; but it looks better to give the impression of active (and very mysterious) efforts being made in that direction. The Academicians really ought to do this much. Something in the line of the famous April Fool Dinner at the Salmagundi Club would be effective.

Of course it would be ridiculous to expect the Academicians actually to do anything. Why should they? The little gallery in 57 St. accommodates them (and a few favored friends) very well.

Why should they concern themselves about such a matter as the development of art in America—or even New York?

x.

New York, Dec. 30, 1912.

LONDON LETTER.

London, Dec. 25, 1912.

Mr. Harry Becker's paintings and lithographs at the Meryon Galleries have met with distinct success, despite the fact that they make no commercial appeal and are obviously shown without regard to their selling qualities. The relation of Man to Nature and the essential "oneness" of all living things is finely brought out in Mr. Becker's work, which reminds one, in its general character, of some of the finest productions of the Barbizon school. He has managed to invest his studies of the workers in the fields, the tillers of the soil, and the herdsmen with a fresh significance, and with an emotion that makes for strength. He is content to do no more than suggest when, by and through the imagination of the visitor he is likely to secure better results than are possible by means of actual portrayal. These results certainly justify his method.

The lately organized Society of Humorous Art is now holding its first exhibition at Goupil & Co.'s Gallery in Bedford Street, W. C., with pleasing results. One is almost tempted to hope that at no distant date, the work of Rowlandson and Gillray may be revived, although with the influence of another century reflected in them. Humor in art is usually expended on the foibles of the day and is thus more or less historic in character. To this M. Dudley Hardy is no exception in his "Homage à Septu," a sly dig at "Post-Impressionism," while Leslie Ward's caricature of Pellissier is one of the most amusing things in the show. John Hassall and E. T. Reed are well represented, and the staff of Punch contribute sketches of various kinds, some of L. Raven-Hill's being especially delightful. Cecil Aldin is as "rollicking" as ever and George Belcher shows a good deal of masterly drawing in his cleverly observed studies.

The announcement that the modern pictures collected by the late Mr. George McCulloch are to be sold at Christie's next May, is arousing interest of various kinds in different quarters. Among the painters whose own work is included in the sale, the emotion which such an announcement is apt to arouse, is not infrequently mingled with trepidation, for the results of a sale of this kind often throw an unkind light on the declining estimation in which the work of once popular favorites are held at the present day, and if a decided fall in the prices given for their pictures is noticeable, their later output is likely to become a drug on the art mart. In the case of Mr. McCulloch's collection, it is unlikely that any sensational drop in prices will be noticeable, for it was singularly well chosen and in addition to some fine examples of the art of Millais, Watts, Leighton and Whistler, such men as Sargent, Lavery, Orpen, Cameron and La Thangue are also well represented. Saleroom prices, on the whole, indicate a distinct rise in favor of the modern artists, and this tendency is, of course, intensified by the recent sale of Degas' "Danseuses" in Paris for £19,140.

Americans who make extensive art purchases in London and Paris, will be glad to know of a firm who make a specialty of the careful packing, not only of pictures and statuary, but furniture and art works generally. By no one is such efficient work performed in this direction as by Messrs. Chenue, whose addresses, 10 Great St. Andrew St., W. C., in London, and 5 rue de la Terrasse in Paris, deserve to be known to all who need at any time assistance of this kind. There are in fact few of the great collectors whose treasures have not at some time passed through Mr. Chenue's capable hands.

L. G.-S.

THE McMILLIN COLLECTION.

(First Review.)

The collection of early and modern foreign and American pictures, formed by that well-known and generous American art patron, Mr. Emerson McMillin, which is to come on the market during the week beginning Jan. 20 next, after a previous exhibition at the American Art Galleries, owing to the decision of Mr. McMillin to dispose of his city residence on Riverside Drive, in which the pictures have so long hung—is, like all individual collections of the kind, formed by a collector, inspired with a genuine love of art, through a number of years of changing fashions in art—necessarily uneven in quality.

It will be found all the more interesting for this reason, and because one can trace the growth of taste and the change of ideas on the part of the collector himself. As one studies the works, so varied in subject and treatment, one feels almost as if he had before him a diary, in which Mr. McMillin had recorded from day to day his altered attitude towards various schools and painters. He has, however, been loyal throughout to the modern Americans, and his

of Cazin and other noted Frenchmen.

At this time he also, and naturally, collected, and successfully, the works of the "Men of 1830," and his collection, while it does not contain many Barbizons, has a number of representative canvases by these great painters, of exceeding quality. There are four Corots, including the celebrated "Orpheus and Eurydice," with its interesting history, of which more anon, an important work, and three smaller cabinet landscapes, two of his later "Silvery" period, and a darker one from the Corot sale—three Daubignys, one a small marine, more like Dupré, and another most charming and typical example, two characteristic forest interior Diazes, and no less than four usually fine Jules Dupres. There is a good "Sheep" Jacque, a small and rich little figure work by Millet, "The Surprised Bather," and a plain with a flaming sunset by Rousseau, with four excellent Troyons, three typical landscapes with cattle, and one superb study of a cow. The Barbizons of Mr. McMillin will excite spirited competition among dealers and collectors, and to supplement



ORPHEUS AND EURYDICE.

By Corot.

In the Emerson McMillin Collection.

19 examples of Geo. Inness, 12 of A. H. Wyant, 4 of Homer Martin and 10 of Robert C. Minor, are—except in the case of Martin, of whose refined art he has only early examples—exemplify the growth in art of these American landscape masters.

Mr. McMillin's taste in foreign pictures, when he began collecting, evidently was for the decorative canvases of the early Frenchmen and the also decorative, but less artificial works, of the early Englishmen. He also liked the work of such later Frenchmen as Chaplin, Fromentin, Benoist, Courbet, Francs, Isabey, Pasini, Bougereau, Richet, Rico, Schreyer, Herbert (the beautiful "Voix Celeste"), and Vollon, the German Meyer von Bremen, and Meissel, the Flemish Verboeckhoven, and the Swedish Edelfeldt, and of such well-known artists also as the French military painters, Berne-Bellecour and Detaille, Brascassat and Brissot, Didier-Pouget, also Lerolle, Worms, Monchablon (four unusually fine examples), Monténard, Perrault, Richet, Rico, the Spanish Sanchez-Perrier, Fortuny and Madrazo, the Italian Asti, and later still, the pictures

them are three superior and well chosen examples of the veteran Harpignies—who alone and at an advanced age perpetuates the methods and traditions of the "Men of 1830," including the fine large "Meissonier Pines at Antibes," accompanied by an important and interesting letter to the owner from the aged master.

It will be seen from this hasty review that Mr. McMillin has been an eclectic collector and has strayed into many art fields, always to bear off a prize.

The Old Pictures.

Among the old pictures in the collection, especial notice is due the large, effective and beautiful portrait of the stately Marquise du Chatelet as "Astronomy," by Largilliere, a reproduction of which adorns the cover of this special New Year number of the ART NEWS. Another oblong stately portrait of a Grande Dame by Largilliere, is that of the Duchess of Escher. Mignard is represented by a typical portrait of a fair woman—that of the Madame Lavalliere, and Carle Van Loo by a portrait of the Marquise de Mailles, while the lesser

PARIS LETTER.

Paris, Dec. 25, 1912.

In the small Gallery, 41 Avenue Rapp, two painters, Daniel Dourouze and Gabriel Pontier, and a sculptor, Edwin Bucher, are now holding an exhibition.

M. Bucher is a pupil of Rodin and Bourdelle and one senses their influence in his work. His figures are powerful and well modelled. The two heads "Le Rêve" and "La Vague" have the inexpressible charm of restful expression. His animals, in bronze and pottery are good. M. Pontier's painting is full of light and air. This artist has a just appreciation of tones and a clear vision. He expresses enthusiastically his sensations, with frank brushing in and true colors. His "Bord de l'Eau" is attractive. M. Dourouze exhibits some landscapes in water colors, alluring and well composed, but too often colorless and weak in drawing.

The Comédie Humaine exhibition continues to attract crowds to the Galerie George Petit.

At the Galerie Devambez the exhibition of Painters and Engravers still proceeds with success.

The exhibition of Chinese art at the Galerie Manuel is in full swing. All amateurs of the quaint beauties of Eastern art make it a meeting place.

At the Galerie Druet Henri Farge's exhibition has an ever increasing success. André Méthey exhibits some new works at Hébrard's. At the Galerie Marcel Bernheim the exhibition of the "Art Intime" of which I spoke last week, still attracts the amateurs.

R. R. M. SEE.

BERLIN LETTER.

Berlin, Dec. 21, 1912.

On Jan. 10-12, Max Perl, of Berlin, will sell a number of portraits (duplicates of those in the German Museum), as well as a private collection of copper engravings by old masters.

The arrangement of the rich collection of stained glass, belonging to the Berlin Museum of Industrial Art is being undertaken by Dr. Hermann Schmitz, of that Institution. It contains about 300 numbers, which represent the work of various German cities.

In the recently published critical guide to the Berlin National Gallery, Herr Karl Scheffler has practically given a history of German painting in the 19th Century, dealing with its artistic and historical features.

Among the suggestions made is one for a new exhibition building; for which purpose the present structure is unsuitable. The work has 200 illustrations, partly in colors.

Professor Otto Lessing, the sculptor, died in Berlin, Nov. 25.

Santerre and Raoux are exemplified by characteristic women's portraits and the later Claude Lorraine by a characteristic landscape.

The names of Sir Peter Lely, Gainsborough, Lawrence, Romney, Constable and the less known John Riley are in the list of early English painter represented—the best examples being Lely's "Countess of Chesterfield" and Lawrence's "Lady Melville," while as evidence that Mr. McMillin once ventured into the now popular Old Master field, if only a little, one finds the names of Caravaggio, Murillo and in his catalog, Guido Reni. Truly an interesting and important assemblage.

These early and later foreign pictures will whet the appetite for the splendid array of Americans to be reviewed next week.

James B. Townsend.

DID REMBRANDT PAINT IT?

The Woman Taken in Adultery, Canvas in Mr. T. B. Walker Collection.

In February last, the Berlin art market witnessed an occurrence of exceptional interest, when the old and celebrated collection of the Herr Consul Weber of Hamburg came at Lepke's Kunst-Auktion Haus under the hammer; all efforts that had been made to retain the work for that city having failed.

Within the walls of the German capital there assembled representatives of the art of the world, who did not wish to miss the last opportunity of seeing in complete form this collection of acknowledged old masters. While the collection was on view, the opinion was almost generally expressed that it did not contain as many masterpieces as had been supposed. Still, the prices obtained were high—in fact, very high; as everyone was desirous of securing, if at all possible, a picture from this famous collection.

Two Rembrandts, however, fetched very low prices; their genuine character not being generally acknowledged. These were: "A Boy's Head" and "The Woman Taken in Adultery," the latter going back to Mr. Charles Sedelmeyer—from whom Consul Weber had purchased it in 1895. Mr. Sedelmeyer's son-in-law, Dr. Paul Mersch, brought the picture to New York and cleaned it.

Cleaning Transforms a Picture.

The effect was remarkable. As seen in the Weber gallery, the picture had little of Rembrandt's breadth and power; everything being smooth and somewhat conventional in style, recalling to some extent the English work and taste of the 18th Century. Moreover, the general impression was not improved by the false signature and the mistake in the year of its production, wrongly designated as 1644. Had the picture been the work of Rembrandt, its date, it was said, must have been later.

I had an opportunity of seeing the picture immediately after its cleaning—and when I stood before it, was quite astonished. I saw before me a genuine Rembrandt, and what an example! Perfectly intact, and with brilliant coloring. The overpainting had been successful in preserving the picture. Dr. Valentiner wrote to Europe regarding the sudden change in this disputed Rembrandt.

This information naturally burst in the art world like a bomb, and the pros and cons of the matter were freely and keenly discussed.

I was therefore greatly interested to meet in rapid succession, two of the best known Rembrandt "experts" from the two camps, and to hear their respective arguments as to this picture from their own mouths.

Dr. Hofstede de Groot, of the Hague, considered that the sleeve of the woman had certainly not been painted over, maintaining that this red sleeve was Rembrandt's work. He was convinced that the picture was genuine, and when Professor Hauser, of Berlin, had tried to clean the picture, but refrained from doing so on the ground that all the color went through, he had answered him: "Take off the overpainting until you come to the original layer." All this, it must be remembered, was told me by Dr. Hofstede de Groot last Summer in London. He had not seen the picture after it had been cleaned.

Dr. Bredius Attacks Canvas.

About a week later, in the same city, I met Dr. Bredius, also of the Hague. We admired the magnificent "Portrait of a Merchant," of 1659, which the firm of Knoedler & Co. had then ac-



THE WOMAN TAKEN IN ADULTERY.
In the T. B. Walker Collection, Minneapolis.

quired from the collection of the Earl of Feversham, and we came to speak of the Rembrandt from the Weber collection. Dr. Bredius pointed out in detail that the picture could not be a Rembrandt. He reiterated the same arguments published in the August number, 1912, of the Burlington Magazine, when he said:

- (1) "It is one of the very clever forgeries from the first half of the eighteenth century."
- (2) "The strange composition with the 'Van Dyckish' young man to the left."
- (3) "If it were a Rembrandt, it could only have been painted ten years later."
- (4) "The woman is nearly entirely copied from the original now in the National Gallery."
- (5) "The outstretched hand of the old Rabbi is a badly drawn imitation of the hand of 'Banning Cock' in the 'Night-Watch.'"
- (6) "The face of the woman is ugly, without any expression and without any feeling."

I have quoted these arguments of Dr. Bredius all the more exactly, as they pretty well contain the views of his whole party. And if I refute these criticisms which I will do by the fol-

lowing arguments it depends on a little only, and we who have seen the picture after cleaning and regard it as an undoubtedly genuine Rembrandt, hold the field.

Arguments Controverted.

My replies to Dr. Bredius' arguments are:

- (1) The impression that the work belonged to the 18th century was created by the overpainting, through which, as Dr. Hofstede de Groot very properly remarks, the picture seems to have been adapted to the then prevailing English taste: That under this layer of color there was a picture of the seventeenth century, is sufficiently proved by the craquelures.
- (2) I can find no "strange composition" in the picture. The same composition is to be found in a lost drawing of Rembrandt, an idea of which can be obtained from the etching of B. Picard. The "Van Dyckish" head has nothing astonishing in it. It is well known how much Rembrandt was externally influenced by other artists. I refer to Dr. Hofstede de Groot's treatise in "Jahrbuch der Kgl. Preussischen Kunstsammlungen," 1894, dealing with the borrowing of ideas by Rembrandt. That this young man's head is of a "Van Dyckish" style, does not imply that the picture is not by Rembrandt.



THE WOMAN TAKEN IN ADULTERY.
In the National Gallery, London.

(3) The picture was painted 10 years later, at the beginning of the "fifties." It is from about the same period as the Berlin picture of "The Wife of Potiphar accusing Joseph" (Bode, 402). Signature and date 1644 have been found on investigation to be wrong, and have been placed later.

(4) I cannot find that the "Adulteress" is a nearly perfect copy of the "Adulteress" in London (Bode 247), but rather that such differences of female form exist as to preclude the idea of a copy. The position is generally the same, but that is nothing astonishing and is frequently found with Rembrandt. I recall the two pictures: "The Wife of Potiphar Accusing Joseph" in St. Petersburg (Bode, 401) and in Berlin (Bode, 402). In this work there is not only one figure in both pictures in the same position, but the composition of the whole picture is the same yet only in general arrangement. Further examples of similarity are plentiful. As stated, the position is alike, but the following differences must not be overlooked. In the London picture the angle between the under and upper portion of the left arm is obtuse, while in the Weber picture it does not exceed 60 degrees, if not more acute. The sleeve is here wide and puffed; there with a band of material in the middle of the upper arm closely gathered together. The London woman wears a chain around her neck. In the Walker picture she is décolletée without any ornaments. It would lead me too far to enumerate other points of difference.

(5) The outstretched hand of the old Rabbi is not "a bad imitation of the hand of Banning in the 'Night-Watch,'" but differs from it; the position of the hand being changed. The thumb does not appear vertically upwards, but is turned to the side. Similar positions of the hands occur frequently in Rembrandt's works. For instance, his picture, "Anslo and Wife," in Berlin (Bode, 282), where the hand is turned more inwards than in the "Night-Watch," while in the Walker picture it is turned mostly outwards. Closely related to this position of the hands is the hand on a male portrait in the Altman collection (Bode, 271). Only here it is the right hand and its palm is visible. Further variations are found in a male portrait in the Taft Collection at Cincinnati (Bode, 100) and in the "Portrait of a Young Man," in the Havemeyer Collection, New York (Bode, 266). This hand of the Rabbi cannot therefore be regarded as an argument to the prejudice of the picture.

(6) The genuine character of the picture is certainly not dependent on whether the adulteress is beautiful or ugly, and more than once has Rembrandt depicted ugly mortals. Whether she has no expression may be disputed, and it is to a great extent a matter of feeling whether any one has this or the other expression.

But his chief argument Dr. Bredius summarizes in the following words:

"Above all, the way in which the flesh is painted, a touch which is not to be found in any real Rembrandts."

This is too general a conception, because not founded on details of the manner of painting. I maintain, on the other hand, that it is not a "pure imitation" of his broad manner of painting in 1650-55, as Bredius considers, but is his own broad manner of painting.

Dr. Erasmus Sums Up.

With this, I think I have shown that the arguments, which have been adduced in opposition to the genuine character of the painting, are not sound. But I have not yet proved that the picture is by Rembrandt, which I will, however, do by the following explanations.

My details, as above, show that the picture in question in the Walker collection is a Dutch painting of the 17th Century, which every one with a knowledge of the pictures of that period can recognize from the color and its cracks, which are extremely fine and do not resemble the fissures of later centuries. Besides, it must have been painted in the middle of that century, as is proved by its strong relationship (to speak guardedly) with Rembrandt's works of that time. Keep-

A PERSIAN ART EXHIBIT.

Mr. M. Indjoudjian of the firm of A. & M. Indjoudjian Freres of 9 Rue Peletier, Paris, collectors of Oriental antiques, who arrived in New York late in October, has an exhibition at the Herter Galleries, 841 Madison Ave., of representative examples of near eastern art which he brought with him, supplemented by those which he has recently imported. The collection comprises valuable pieces of Persian Faience, antique velvets and brocades, rare old rugs, tapestries, manuscripts, miniatures, etc.

Every year Mr. Indjoudjian or his brother makes a trip to the near Orient, to Persia and Mesopotamia, to secure interesting acquisitions for their collections, visiting recent excavations and bringing back many beautiful objects to their Paris Galleries, 9 Rue Le Peletier, which are also supplied by local agents in Asia.

Realizing that the increasing interest in Oriental art has created a market here in New York for these treasures of the Old World, at the suggestion of Mr. Albert Herter, who spent much time in the Indjoudjian Galleries when in Paris last summer—Mr. M. Indjoudjian has come here to establish a permanent exhibition at the Herter Galleries, in conjunction with which a special exhibition will be held from Jan. 6-27, inclusive.

Among the antiques in the forthcoming exhibit is a XVI Century Damascus plate in excellent condition, with floral designs in purple, blue, light green and rose on a white ground—Koubatchi plates with figure designs, and one with the rare bird with human head—also two Persian triangular panels, hunting subjects, from the Ispahan Palace of Sha Abbas. The Metropolitan Museum owns three pieces from this same collection.

Rare Rakka Ware.

Remarkable examples of Rakka are also displayed, recognized by their porcelain like weight, delicate modeling and

**EARLY PERSIAN FAIENCE.**

Now in the Exhibition of the A. & M. Indjoudjian Freres Collection at the Herter Galleries

clay texture, the secret of which has never been discovered nor duplicated in modern pottery, and whose blue coloring is noticeably lighter than the Persian blue. Two large vases, with incrustations and iridescence created by centuries of contact with metallic salts in the earth from which they have been excavated, are conspicuous in the collection, likewise a Rakka tabourette. Fruit and milk bowls are also shown, which even today are practical utensils in the Oriental household, together with a comprehensive collection of jars, now adaptable for lamps

or flower vases. Persian water jugs, Rhages bowls, and Sultanabad wares of the XI, XII and XIII centuries, which make a strong appeal to the collector, may be found in another room of the galleries. The swan design and bowls with poetical inscriptions and figures of royalty, presumably portraits, with significant detail, showing their royal use and ownership, are among the many interesting pieces.

Beautiful Weaves and Textiles.

Unique in its marvelous coloring is a green Venetian glass lamp of Arabian design, which may be regarded as per-

haps the gem of the collection. Throughout the galleries Persian and Gothic velvets, pieces of chasubles of Christian priests, form an excellent background for the Persian Faience, together with Ghiordaz, Koulah and XV and XVI century Ispahan rugs and rare old pieces of Oriental embroideries, which constitute an important feature of the display.

Saracen XV century armor taken from the treasures of St. Irene in Constantinople is shown, also a Rhodian panel, with deep blue center, coral colored border with the inscription "God is supreme"—in white characters, complete, from another Constantinople mosque. A Damask silk altar piece in rare tones of dull red and gold, taken from the Balad Armenian Church in Constantinople, is reproduced on this page. Remarkable, also, is an Arabian silk flag of greenish gold with red border, and inscriptions, such as was used in the XVI century as a burial offering to great warriors and the illustrious dead, through whose intercession the faithful followers and friends of the departed would entreat that their prayers might be answered by Allah.

Persian Mss. and Marbles.

Of unusual interest are the Persian manuscripts with their well preserved emblazoning, and a rare Rhages jewel box, with figure design, also a perforated flower bowl and a Persian perfume jar. The collection of miniatures and Greek marbles of the Alexandrian period, consisting of heads and figures, also deserves attention, as does a stone barrel or cuneiform commemorative record, written by Nebuchadnezzar, King of Babylon, and placed by him in the corner-stone of a Babylonian temple.

At the close of the exhibition additional examples will be added from time to time to the collection, as substitutes for several notable pieces Mr. Indjoudjian has already sold to private collectors and American museums.

DID REMBRANDT PAINT IT?

(Continued from page 6.)

ing these two points before us, the following possibilities enter into consideration.

Some Possibilities.

In the first place, only to point out the most unlikely case, that of a forgery, has to be considered. This is opposed by the fact that at the time (about 1650) Rembrandt's pictures did not in all cases attain the highest prices, in fact, often realized less than those of other masters. If some one would say Rembrandt's picture "The Woman Taken in Adultery" in the London National Gallery has always been highly valued, I reply that the forger cannot have had this purpose in view. He would otherwise have chosen a composition resembling this picture. He would thus in the first place have selected a high space, in which the action takes place and not a picture containing large figures, like that in the Walker collection. Pecuniary advantage could therefore not have been the object of this forger; the idea of a forgery being thus excluded.

I would like to add that those few peculiarities, in which a marked similarity exists to other acknowledged works of Rembrandt (which might indicate a forgery), show great and intentional not merely remedying differences. A forger would never have introduced a Van Dyck head into the composition.

Not a Pupil's Work.

The picture cannot be considered as the work of a pupil, or a pupil's work touched up by the master. For in the first place, we can in no instance observe the work of two different hands

on the picture; in the second place, we would have heard (either in literature or by an accredited work) of a pupil who comes so near to his master that the pictures of the two artists can be confounded.

No Missing Original.

Finally, one might believe the picture was a contemporaneous copy of a missing original of Rembrandt. That is, however, impossible, because however skeptically the picture is examined, there is nowhere any other style of painting to be seen than the fine brush of Rembrandt himself.

There remains thus nothing else than to consider the "Adulteress" in the

Walker collection as a genuine and very well preserved Rembrandt.

Now from what period may the picture date? For signature and date are later additions. The brilliant colors, particularly the red of the woman, and before all the light (which sometimes flickers, and sometimes flows more uniformly), reminds me of works like "The Brothers of Rembrandt with a Cask" (1650 Berlin), "Bethsheba in the Bath" (1654, Paris); "The Wife of Potiphar accusing Joseph" (1655, Berlin), and "Titus, the Son of Rembrandt" (about 1656, Vienna).

As to the date of the picture being painted, I place it in the first half of the fifties.

DR. KURT ERASMUS.

**CHRIST AND THE WOMAN TAKEN IN ADULTERY.**

Etching (Reversed) by B. Picard of a Lost Drawing by Rembrandt.

LOST MASTERPIECE FOUND.

A Parisian bookseller has recently discovered five copies, the only ones known, of "Alvar," the lost masterpiece of Aimée de Coigny.

Ever since her death, in 1820, it has been known that Aimée de Coigny while awaiting her turn for the guillotine at Saint-Lazare Prison wrote a novel of this name, but no copy of this book has been seen since the beginning of the nineteenth century. Only twenty-five copies were printed for distribution among friends, and Etienne Lamy, the well-known academician, who edited La Coigny's memoirs a few years ago, declared in his notes that the book had disappeared.

The news has created a sensation among bibliophiles, who are eagerly competing for the purchase of these copies, as well as in literary circles, where they are asking that the book be reprinted without delay.

TIBERIUS HOME FOUND.

A special cable dispatch to the "The Sun," reports the discovery of the home of Tiberius by Prof. Boni in his excavations of the Palatine. Prof. Boni is convinced from the inscriptions and other evidence that it was the residence of Tiberius Caesar and Julia, the daughter of Augustus.

KING EDWARD MEMORIAL.

At the suggestion of King George, the site of the King Edward Memorial was again changed. Instead of placing it at the end of the Grass Walk in Green Park, Piccadilly, as had been decided, it will be erected on the open space between Pall Mall and the Duke of York's column.

CALENDAR OF SPECIAL NEW YORK EXHIBITIONS.

Blakeslee Galleries, 358 Fifth Ave.—Memorial exhibition of portraits by Robt. L. MacCameron opens Jan. 8.

City Club—American paintings.

Cottier & Co., 3 East 40 St.—Paintings by John Lavery.

Ehrich Galleries, 463 Fifth Ave.—Early Spanish pictures, to Jan. 25.

Folsom Galleries, 396 Fifth Ave.—Pictures by Alonzo Klaw to Jan. 13.

Gimpel & Wildenstein, 636 Fifth Ave.—Portraits by Henry Caro-Belville.

Herter Galleries, 841 Madison Ave.—Indo-jordan collection of Persian faience and oriental antiques. Paintings by the late Louis Lach, Jan. 2-27.

Hodgkins Gallery, 630 Fifth Ave.—Group of six early English portraits by Beechey, Reynolds and Owen.

Louis Katz Art Galleries, 103 West 74 St.—Paintings by Ossip L. Linde.

M. Knoedler & Co., 556 Fifth Ave.—Landscapes by G. M. Houshalper, to Jan. 11.

Macbeth Gallery, 450 Fifth Ave.—Landscapes by Lawrence Mazzanovich, to Jan. 11.

Macdowell Club, 106 West 55 St.—Seventh group of paintings by Americans, to Jan. 7. Eighth Group opens Jan. 9.

Metropolitan Museum, Central Park—Open daily from 10 A. M. to 5 P. M.; Saturdays until 10 P. M.; Sundays 1 P. M. to 5 P. M. Admission Mondays and Fridays, 25 cents. Free on other days.

Montross Gallery, 550 Fifth Ave.—Pictures by Robert Reid, Jan. 3-18.

Moulton & Ricketts, 537 Fifth Ave.—Mezzotint engravings in colors by Sidney E. Wilson. Etchings by modern masters.

National Academy of Design, 215 West 57 St.—Annual Winter Exhibition to Jan. 12. Admission, 50 cents.

National Arts Club, 119 East 19 St.—Annual members' exhibition opens Jan. 9.

Frank Partridge, 741 Fifth Ave.—Prince Tuang Jades.

Powell Gallery, 983 Sixth Ave.—Group of women artists, to Jan. 18.

EXHIBITIONS NOW ON

MacCameron's Pictures to be Shown.
An exhibition of representative portraits and other works by the late Robert MacCameron, whose death on Sunday last so shocked the Metropolitan art world, and which had been arranged by the artist and Mr. T. J. Blakeslee, to open at the Blakeslee Galleries, No. 358 Fifth Ave., Monday next, will now open in these galleries on Wednesday next, Jan. 8. After consultation with Mrs. MacCameron and friends of the artist after his sudden death it was decided to hold the exhibition which will now be a Memorial one. The display will include the portraits of several prominent New York men and women.

Early Spanish Art at Ehrich's.

An exhibition of works by early Spanish masters will open today at the Ehrich Galleries, No. 463 Fifth Ave., to continue through Jan. 25. The display which is both important and interesting, will comprise especially selected and representative examples of Alonzo Cano, Carreno de Miranda, Coello, El Greco, (5) Gomez, Morales, urillo, Ribalta, Ribera, Valdes Teal, and Zurbaran, with a remarkable portrait of the Conde de Tepa, by Goya, and a portrait of Dona Mariana of Austria, by del Mazo, which long passed for a Velasquez. Notice will be made next week.

O. L. Linde at Katz's.

Ossip L. Linde, whose beautifully colored and joyous canvases at various exhibitions during the past few years, have impressed art lovers so favorably, is holding his first "One Man" show in New York at the Katz Galleries, 103 West 74 St., until Jan. 11. There are in all sixteen canvases, several of them brilliant and sunny Venetian scenes, gay and appropriately illustrative and having all the poetic atmosphere which has always attracted artists to the "Queen of

the Adriatic." "St. Marks Column" is an individual and strong work, and "Reflections, Venice," "Grand Canal" and "Piaz-zetta" make strong appeal.

There are three Bruges canvases: "Canal at Bruges," "Afternoon Sun" and "Market on the Old Bridge," lovely in color, and all decorative and effective. But whether he paints a fishing scene in the north of France, a Brittany Bridge or a Connecticut landscape, the same joyous and happy feeling prevails, and this quality is a strong factor in his work, "October Day, Westport," "By the River" and "Autumn on the Hilltop." American scenes, are as faithful in atmospheric qualities and as firmly and sincerely presented as any of his foreign canvases. It is distinctly a decorative and appealing show.

Pictures by Alonzo Klaw.

Alonzo Klaw is showing some sixteen canvases at the Folsom Galleries, No. 396 Fifth Ave., through Jan. 13, inclusive. All are landscapes, and it is quite evident that the poetry in nature is what appeals most to the artist. "A Still November Day," one of the best works, evidences this feeling, as do also "November Morning Grays" and "Moonlight Sketch." "Frosty Night" and "Under a Full Moon" are worthy canvases.

Seventh Group at Macdowell Club.

The seventh Macdowell Club exhibition of the season, comprises the work of seven women artists and one man. All are pupils of the Independent School of Art—formerly the Henri School. Among the best and most promising painters represented are Hilda Ward, whose sympathetic rendition of animals entitles her to serious consideration; Kathleen Houlihan, who shows decided talent, especially in portraiture, and Amy Londoner and Adele Leimdorf, who show interesting works. The other exhibitors are Aline Bernstein, Ethel Paddock, Edith Reynolds and Carl Springhorn. The next exhibition, to open Jan. 9, will include works by Robert Henri, George Bellows, Randall Daven, Henry Clintencamp, Edward Hopper, A. L. Kroll, Jonas Lie, Kathleen McEneay, Howard McLean, Ivan Olinsky, and the sculptor James Earl Fraser.

Mazzanovich at Macbeth's.

Lawrence Mazzanovich is showing a group of landscapes at the Macbeth Galleries, No. 450 Fifth Ave., through Jan. 13. Good taste in choice of subject, strength of line and sincerity of purpose characterize the display. All of the canvases are permeated with warmth and sympathy. "On the Saugatuck," which perhaps makes the strongest appeal, owing to its luminous color, is an effective composition. "May" has a beautiful sky and "Four O'Clock" is a richly colored autumn landscape; "Evening of the Day," with soft, light and quiet tones, makes a strong appeal, and there is a series of eight "Autumnal tone" canvases which must be studied to be appreciated.

Society of Portrait Painters Show.

The second annual exhibition of the Society of Portrait Painters, scheduled to open at Knoedler's Jan. 15 has been postponed to Feb. 3. The Association now numbers twenty-eight members and is within two of the total number of the allotted group. Among the latest members are Lydia Field Emmet, Gari Melchers and Richard Miller. It is also probable that John S. Sargent will be represented in the coming show.

ARTS FED. NEW OFFICERS.

After nearly six months of hesitancy, meditation, and doubtless, prayer, Mr. Robert W. De Forest has accepted the Presidency of the American Federation of Arts, made vacant by the still publicly unexplained resignation of Mr. Charles Hutchinson, of Chicago, last May. Edward H. Blashfield has been acting President during the past six months.

The lady Assistant Secretary, Miss Mechlin, has been made Secretary, in place of the lamented Frank D. Millet. Mr. H. N. Carpenter, of the Chicago Art Institute—an efficient man—has been chosen Treasurer, and Mr. Francis C. Jones has been elected a Director. It is announced that the Federation has "taken over" the publication of the Art Annual, its long time editor, Miss Florence Levy, to continue as Managing Editor.

OBITUARY.

Robert Lee MacCameron.

Robert Lee MacCameron, the well-known American portraitist, died Sunday last in his studio, 222 West 59 St., of heart disease. He had returned from Paris recently to paint the portraits of several members of the Goellet family.

He was born in Chicago, Jan. 14, 1866, the son of Thomas and Hattie MacCameron. His paternal grandmother was a first cousin of Gen. Robert E. Lee.

As a boy his artistic talents were apparent, and in early youth he went to Chicago, where he was able to earn a living as an illustrator. From Chicago he came to New York, and here again he was able to make both ends meet as an illustrator. After a brief stay in New York he went to London. This was in 1888, when he was only 22 years old.

But his stay in London was short, and his course eventually led him to Paris, where he studied at the Beaux Arts. Among his teachers were Gerome, Collin, and for a while Whistler.

The rise of MacCameron in the world of art was slow but sure, and today among the institutions in which his canvases are hung are the Metropolitan Museum, Corcoran Gallery in Washington, and Memorial Hall in Philadelphia. His picture in the Metropolitan is that of Rodin, which was presented to the museum by Mr. Morgan.

Among his best known paintings, other than portraits, are "The Dancers," "The Bride's Health," which was purchased by Mr. John Wanamaker; "Les Habitues," in Memorial Hall, Phila., and "Absinthe," a canvas that shows two men and a woman of the underworld.

Mr. MacCameron was also well known as a painter of the poor and the suffering. Among his pictures depicting this side of life are the "Group of Friends" and "People of the Abyss," the last named representing five outcasts on a Thames Embankment bench.

On July 26 last the artist received the ribbon of the Legion of Honor. He was a member of the Society of French Painters, the International Society of Painters and Sculptors, the Paris Society of American Painters, Institut Francaise aux Etats-Unis, the National Academy and many other well-known organizations.

He was married July 31, 1902, to Miss Louise Van Voorhis of Rochester, N. Y., daughter of the late John Van Voorhis. Their two children are Robert Francis, born in 1904, and Marguerite, born in 1906.

An exhibition of his recent portraits, which he had arranged, will open in the Blakeslee Galleries, N. Y., Jan. 8.

D. Jerome Elwell.

D. Jerome Elwell, an American painter, died in Naples, Dec. 27, at the International Hospital.

Mr. Elwell, a well-known landscape artist, and a relative of F. Edwin Elwell, the sculptor, was 65 years old. He was born in Gloucester, Mass., in 1847.

He started the study of art while young and when 25 went to Antwerp to continue his studies. During this period he did two of his best known works, a "View of Antwerp" and "Dunes of Domberg." He returned to exhibit his work and later in 1879 went to Venice, where he remained for several years. In 1884 he gave another exhibition of his work in Boston.

His home was in Somerville, Mass., but he had lived mostly abroad.

Eugene A. Poole.

Eugene Alonzo Poole, a painter of American Autumn scenes, is dead at his home in Pittsburgh at the age of 71 years. One of his best known works is a portrait of Chief Justice Morris A. Waite.

PITTSBURGH.

A special exhibition of lithographs and etchings by Joseph Pennell opened in the Carnegie Institute, Dec. 24, to continue to Jan. 20.

The exhibition includes impressions of plates made in Venice, Rome, France, England, New York, Pittsburgh, and in Panama. The Panama series, as being the most recent work of Mr. Pennell's which has appeared, is of especial interest.

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PROVIDENCE (R. I.)

At the R. I. School of Design, the two small galleries are filled with typical nocturnes and snowy landscapes by Birge Harrison.

At the Art Club, the annual thumb-box show opened Dec. 17 and ran to Jan. 1. Prominent exhibits are the cattle pictures by G. A. Hays, Eliza D. Gardiner's pastels, watercolors by S. R. Burleigh, F. C. Mathewson, H. Anthony Dyer, Angela O'Leary, W. S. Drown, and Emma A. Parker, and landscapes by George W. Whitaker, H. C. Farnum, Grace Romney Beals, A. E. Sims, and W. Alden Brown.

WILKESBARRE (PA.)

The Gargoyle Club of this city is planning to hold a loan exhibition of pictures owned here.

EXHIBITION CALENDAR FOR ARTISTS.

CARNEGIE INSTITUTE, Pittsburgh, Penna.	
Entry blanks from Europe must be received by	Feb. 28
Entry blanks from America by	Mar. 10
Opening of exhibition	Apr. 24
CONNECTICUT ACADEMY FINE ARTS, Wadsworth Athenaeum, Hartford, Conn.	
Exhibits received at Athenaeus ..	
Opening of exhibition	Jan. 12
Closing of exhibition	Jan. 26
NEW ORLEANS ART ASSN., Delgado Museum, New Orleans, La.	
Opening of exhibition	Jan. 14
Closing of exhibition	Feb. 14
BALTIMORE WATER COLOR CLUB, Peabody Institute, Baltimore, Md.	
Opening of exhibition	Jan. 8
Closing of exhibition	Jan. 29
PENNA ACADEMY OF FINE ARTS, Philadelphia, Pa.	
Entry cards received to	Jan. 6
Opening of exhibition	Feb. 9
ARCHITECTURAL LEAGUE OF N. Y., 215 West 57 St.	
Works received	Jan. 16-17
Opening of exhibition	Feb. 2
Closing of exhibition	Feb. 22

WITH THE ARTISTS

The annual auction which was to be held at the Salmagundi Club next week, has been postponed to Jan. 14, when the usual "stag" will take place. The pictures will be on view from Jan. 15-23 and the sale will be held on the evenings of Jan. 22, 23 and 24. Two prizes are offered, one for the best figure work and another for the best marine or landscape.

Norwood MacGilvary and Frank Mathewson will hold a joint exhibition at the Providence, R. I., Art Club, Jan. 7-18. This will be one of the leading social events of the winter in Providence, and the exhibition will open with a reception and tea. A number of sales are usually made at this annual show.

Leon Dabo sailed on La Provence, Dec. 26, on a hurried mission in the interest of the forthcoming exhibition of the American Painters' and Sculptors' Society.

An important and unusually interesting canvas, "The Medicine Man," by Irving Couse, was purchased last week by a well-known New York collector. At his Sherwood studio may be seen several excellent works, painted last summer at Taos, N. M. Among them are "Trout Ripples" and "Forest Pool," both sterling performances.

Friends of E. L. Henry will be sorry to learn that he has been seriously ill at his studio in the Chelsea for the past two weeks. Latest reports are, however, that his condition is hopeful.

Paul Gruppe, the gifted 'cellist, son of Charles P. Gruppe, is on his way to this country, after spending several months on a tour through Europe, with Mme. Pavlova, the Russian dancer. He will soon begin a concert tour through this country.

William A. Coffin, who has been painting for several years at his studio at Jennerstown, Pa., has taken a studio in the Sherwood, where he intends to remain permanently. He has there a number of his interesting tonal and poetical landscapes.

Carlton T. Chapman returned about a month ago from the Pacific Coast, where he spent several months. He brought back a number of interesting landscapes and marines, in which he has surpassed himself. "Three Sisters," a picture of rocks and sea, is an effective and successful canvas. "Point Loma" and various presentments of San Diego Bay show serious thought and knowledge.

Henry Golden Dearth is settled for the Winter in his Carnegie Hall Studio. During the past Summer he painted in Brittany, whence he has brought back a number of examples of his recent work. These resemble in technique and expression his unusual work of last year, but he has carried his color theme and scheme farther this year.

CHICAGO.

The New Year begins here with renewed activity in art circles. The Memorial exhibition of paintings by G. P. A. Healy, on the centennial anniversary of his birth, opened with a reception Thursday, given by his daughters, Mmes. de Mare, Charles Bigot, Lysander Hill and Charles H. Besly, at the Art Institute, and another at evening to the members and the public. Contemporary German Art, examples of the work of the American Federation of Photographic Societies, and a special display of the paintings of William P. Henderson were also presented to the throng which filled the galleries. The art dealers, after a prosperous early season, are engaged in placing in older and newer collections of rare works by old and modern masters.

At the Reinhardt galleries there is now an unusually good collection of American art, in which works by Ranger, Winslow, Homer, Inness, Ryder, and men of like strength predominate, and with the small bronzes by Barye, the atmosphere of the gallery is stimulating. Moulton and Ricketts show a superior example of William Maris, which has sentimental interest as the last painting of the painter. A pastel by Millet is another work which enlists much interest. The recent showing of pictures which proved George McCord has versatility and skill, at these galleries, introduced a deceased and lamented A. N. A., who was not as familiar to the Chicago art public as many of his less able fellows.

On Jan. 18 Thurber will open the first exhibition of W. Elmer Schofield's paintings held here although this artist is not unknown here as his work has been seen in all important public exhibitions for some years. This will be a rare opportunity to enjoy the various moods of the artist. Roullier's artistic galleries have his usual well selected array of black and whites, and portraits; notably of John Burroughs, the naturalist, Richard T. Crane, Dr. Emil Hirsch and Judge Kenesaw Landis.

Miss Grace Gassette, of Paris and Chicago, has assembled this unusual evidence of her talent and diligence, which is a drawing card, for Chicago is proud of her successful artists, and the galleries are well filled with visitors.

The two art works donated to the Field Museum by the Tuesday Art and Travel Club are extremely interesting of the scroll type, measuring twenty-five and thirty feet in length. They are of silk and represent "A Hundred Boys at Play" and "Pictures of a Journey Up the River in Spring," expressive of the Chinese artist's idea of color and gaiety, and are valuable as representative of the life of China, its people and customs.

Several clubs are adding distinction to Chicago through the assistance they give in this way, and in presenting

scholarships to deserving students among which may also be mentioned the Arché, Nike and the Travel Class of which Miss Agnes Ingersoll has been the leader for nearly twenty years.

The art rooms of Mandel Brothers are enlarged and contain some good work by Barnitz, Marie Lokke, William Clusmann and Edgar Payne.

Marshall Field and Company have a typical "Golden Sunset," by William Keith, an early Waugh, "Moonlight Sands," beautiful in its tenderness and simplicity, a good Bolton Jones, a fine Jose Weiss and a "Thumb Box" show by prominent American artists to Jan. 25.

The new Galleries of the "Fine Arts Shop of Chicago" were opened Jan. 1 on the sixth floor of the Fine Arts Building, under the charge of Mr. Edward M. Erickson, for many years with the Newcomb-Macklin Co., of New York and Chicago. Mr. Erickson, who is eminently fitted, by long experience, for his new post, will devote his entire time and attention to the furthering of the sale of the works of local artists and craftsmen.

Ella Buchanan, a young sculptor, has modeled an excellent sketch for a memorial to the late Martha Baker, and Charles Mulligan's last work was the Billy Pugh memorial fountain. Alfred Juergens is exhibiting some beautiful paintings at O'Brien's galleries, where the works of many leading artists are always on view. Alson Clark's Dalmatian scenes are his latest contribution. Miss Marion Cook, Philadelphia, will give a lecture on "Spain and the Alhambra" in the Tuesday course at Fullerton Hall Jan. 7, and Edward Howard Griggs, of New York, will begin a short course of lectures "The Meaning and Function of the Fine Arts" this week. Giselle D'Unger.

INDIANAPOLIS.

The Twenty-eighth annual exhibition—the art season's most notable offering here—opened with a reception recently at the John Herron Art Institute, to continue to Feb. 3 next.

The pictures, which number about seventy, are all loaned. Many come from important institutions throughout the country. The painters represented are Frank W. Benson, Sergeant Kendall, E. W. Redfield, J. Alden Weir, Wm. Ritschel and others.

At the same time there was opened an exhibition of one hundred and twenty-five bronzes. The sensation of the sculpture display is a cast of George Gray Barnard's "Two Natures," the original of which is owned by the Metropolitan Museum. This cast was recently presented to the Institute by the sculptor whose parents were long residents of Indiana. His great work now under way is a Lincoln monument for Cincinnati, to cost \$150,000.

THE FORGERY OF PICTURES.

In an address on "The Pigments and Vehicles used by Early Painters," given Dec. 12 before the Paint and Varnish Society by Prof. A. P. Laurie, he said in part:

that the information concerning pigments used in ancient times was imperfect, described special methods which he had devised for examining microscopic portions of known art works, thus identifying the pigments used at various periods with absolute certainty. Dealing with the pigments used in later times, he traced them up to the dawn of modern chemistry, and showed how, apart from their general scientific and historical interest, these inquiries were of great value in enabling forgeries to be detected in art works. "There could be no doubt," he said, "that during the Eighteenth Century a large number of forgeries were produced, and it would be evident that the detection of these forgeries would now be comparatively easy." He concluded by giving the result of some fifteenth century "oil" paintings with a view to discovering the nature of the medium used on these early Flemish and German works.

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On New Year's Day Duveen Brothers took possession of their new and handsome building at Fifth Ave. and 56 St., and removed from their old quarters at Fifth Ave. and 31 St., which they have occupied for several years. The new building, while completed, still requires some finishing touches, so that for a few days the firm will not be ready for business in the new quarters.

Rene Gimpel, of E. Gimpel and Wildestein, who was married to Miss Florence Duveen in London last month, is due to arrive from Paris with Mrs. Gimpel, tomorrow.

A display of paintings in tempera and old fresco and secco by George M. Haushalter opened at the Knoedler Galleries, No. 556 Fifth Ave., on Thursday, to continue through Jan. 18. Notice will be made next week.

Recent pictures by Robert Reid are on view at the Montross Galleries through Jan. 18. Notice will be made next week.

Mr. Edward Brandus arrived from Paris last week, and is at his Galleries, No. 569 Fifth Ave.

THE EHRICHS TO MOVE.

The latest addition to the several prominent art houses which have removed of late to upper Fifth Ave., will be the Ehrich Galleries, which will be transferred in May next from their present location, No. 463 Fifth Ave., opposite the Public Library, to No. 707 Fifth Ave., one of the Woodbury Langdon houses on the east side of the fashionable thoroughfare, between 55 and 56 Streets. The Messrs. Ehrich will have as neighbors in the south adjoining building, the firm of Jacques Seligmann, and on the north the firms of D. K. Kelekian and Kleinberger. The Duveen brothers' new and handsome building is on the N.W. corner of the Avenue and 56 street, Charles is on the S.W. corner of the same street, and the new building of Durand-Ruel & Sons is being erected in East 57 St., near the Huntington house on the S.E. corner of the Avenue. So the Galleries will be in the centre of the new up-town art district.

RECENT FOREIGN AUCTIONS.**Boerner Sale at Leipzig.**

The recent sale by E. G. Boerner, of engravings passed off with animation. Among the features of the auction was the purchase for Prince Lichtenstein for the sum of \$1,425 of a small watercolor by Ludwig Richter. For the 67 specimens of that painter \$9,500 was obtained.

Begas Antiquities in Berlin.

At the recent sale of the balance of the Begas antiquities in Berlin, the sarcophagus of Stroussberg was bought in at \$10,000, the highest offer having been \$8,000. Among the bronzes sold was the "Electric Spark," \$3,125; while Councillor Fromberg acquired the marble statue of "Music" for \$1,500.

Art Sales at Amsterdam.

At the recent sales by Fred Müller and Co. of mural paintings by Jac. de Wit, the ten specimens realized some \$3,400. A portrait, attributed to Rembrandt, brought \$7,200; while a small portrait by Goya sold for \$1,000.

Other items included a "Virgin and Child," by Mariotto Albertinelli, \$3,100; "Village Feast," by Dusart, \$2,100, and "Feast in the Woods," by D. Hals, \$2,400.

TOLEDO.

During January the Toledo Museum of Art will hold the 17th Annual Exhibition of the Society of Western Artists, and a display of the Chicago Society of Etchers.

Hugo Ballin has about completed his decorations for the State Capitol at Madison, Wis. There are twenty-seven panels in all, historical scenes of the State of Wisconsin.

COMING ART SALES.

The first art sale of the season, under the auspices of the American Art Ass'n, will be that of the oils and other pictures by the modern French impressionist painters, forming the collection of the late Japanese connoisseur, Tadamesa Hayashi of Tokio, Japan, and to be sold, after an exhibition at the American Art Galleries, No. 6 E. 23d St., which began on Thursday morning last, to continue till Tuesday evening, next, Jan. 8th, on the evening of that day in the galleries, and Thursday evening, Jan. 9, in the Plaza Hotel Ballroom.

The collection includes representative examples of such noted painters as Monet, Renoir, Degas, Sisley, Raffaelli, Pissaro and of Collins, whose art is exemplified by the "Dance on the Sea Shore," a canvas that attracted marked attention at the Paris Exposition of 1900—and also examples of the Guillaumin Freres, and the lamented Blache, who died too soon. The collection, which numbers 160 pictures, is well described and beautifully illustrated in a catalog de luxe, which will be mailed by the Ass'n for \$5.00. The sale is by order of Mme. Sato-Ko Hayashi, widow of the collector, and will be conducted by Mr. Thomas E. Kirby.

The second sale of the Ass'n for the season will be that of the important collection of rare historical china, formed by the late Mrs. Clarissa W. Samson of West Medford, Mass., who was an acknowledged authority on old English china, and which includes specimens of fine old Staffordshires, Wedgwood, Longport ware, etc., old pewter, copper, etc. This collection will be on view at the American Art Galleries from now on to Tuesday afternoon next, when its sale will begin at the galleries, to continue through Wednesday and Thursday afternoons next.

As has already been announced, the unusually important collection of old and modern American pictures owned by Mr. Emerson McMillin, a first review of which appears elsewhere in this number, will be placed on exhibition in the galleries during the week beginning Jan. 13, and will be sold in the Plaza Ballroom on Monday-Thursday evenings, Jan. 20-23, inclusive.

BOSTON.

At the Vose Gallery, there opened on Monday, an exhibition of Charles H. Woodbury's latest paintings, to remain through Jan. 11. There are 12 pictures in the artist's distinctive manner—all breathing, more or less, of the sea.

Of the several rarely fine snow scenes—the well-known "Monadnock" is perhaps the most striking, while the "Mantle of Snow" is also a beautiful canvas.

Interesting and effective also are the "Tramp Steamer" and the "Trade Wind."

Other canvases that call for notice are: "Winter" (awarded the Evans prize at the 1911 Water Color Society show), "Beach and Dunes," a delightful management with little figures adroitly grouped on the sands. "Bathers," "At Sea," "The Ledges," a superb painting of rocks and surf. "Cloud Shadow," "A North Eastern" and "The Beach." The excellent hanging of the pictures adds much to the effect of the display.

On the private gallery at Vose's are two charming small canvases, one very simply-painted of a girl knitting by André Brodelet—another and richly-colored interior with figures by Briet.

At another gallery (Doll & Richard) are Alger Williams' miniatures of the old style idealistic school which as a glance over the catalog of the artist's sitters with its long list of distinguished names one feels to be immensely appreciated.

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A VELASQUEZ (?) FOUND.

The London Standard reports that a portrait of Canon Juan de Fonseca, by Velasquez, has been discovered in a London lumber room, where it was consigned, owing to an imperfect idea of its value. The present owner's father, it is stated, received the canvas from the poet Krohne, of Schauen, who obtained it from Baron Grote, and documents establishing these transfers have fortunately been preserved.

The portrait, it is claimed, was done by Velasquez in 1623 while on a visit to Madrid to paint the portrait of Philip IV. This picture, together with one of Charles I, as Prince of Wales, has disappeared.

With regard to the subsequent fate of the Velasquez it is stated that General Bock brought the picture into the English camp the night before the battle of Salamanca, and gave it to Count von Alten, who was serving under Wellington, and from Count von Alten the picture passed into the possession of the Grote family.

Confirmation of this story is awaited with interest.

NEW RUBENS DISCOVERED.

According to the Cicerone, of Berlin, Max Rooses, the "Expert," of Antwerp, has discovered in the possession of a private family an independent work (neither a replica nor a copy) of a "Holy Family Under the Apple Tree," by Rubens, the original of which is in the Vienna Imperial Court Museum.

The last-named work was purchased for the equivalent of \$16,000 in 1776, by Prince Stahrenberg, by order of the Empress Maria Theresa, from the Church of St. Jacques Sur Koudenberg, Brussels, and taken to Vienna. This picture is undoubtedly the original. That recently acquired by Max Rooses was auctioned in London in 1900 and has since passed through the hands of several owners. It is said to be now in New York.

DETAILLE HOME A MUSEUM.

The will of Edouard Detaille, who died last week, contains a clause bequeathing his superb house on the Place Malesherbes, with all its art treasures, to the city of Paris for a municipal museum of military uniforms and arms. The artist also bequeathed \$40,000 for the reconstruction of the house to make it suitable for a museum.

M. Detaille's collection of historic military costumes covers a period from Louis XIII to the latest types adopted during the Presidency of Fallières. The series of Napoleonic uniforms and side arms is the best and richest in existence.

The museum will be opened to the public in the spring.

LAWRENCE TAPESTRIES SOLD.

The remarkable collection of Aubusson tapestries formed by the late Mr. Lawrence, of New York, an old American resident of Pau, was sold at auction in Pau, Dec. 28, for \$60,000.

LAST MORGAN ART HERE.

With the arrival of the Majestic on Friday last came the last shipment, but one of Mr. Morgan's art treasures. This shipment comprised four cases of ivories. The "Grasse Fragonards" are yet to come.

As announced in the AMERICAN ART NEWS, the first of the Morgan treasures to be exhibited at the Metropolitan Museum will be the paintings, consisting of twenty-one canvases to be placed on view this month.

PAINTINGS FOR BUFFALO.

The Albright Art Gallery of Buffalo has been presented by Mr. George A. Hearn with a notable canvas, "Madrilena," by W. L. Lathrop. Other recent acquisitions by the Gallery are "Laurel Brook," by E. W. Redfield, and "The Storm Voices," by Paul Dougherty.

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